
KB

Öffnungszeiten
Montag bis Freitag
11 bis 18 Uhr
Samstag
11 bis 15 Uhr

1. Dezember – 19. Januar

ALLAN McCOLLUM

Perpetual Photos

Eröffnung 1. Dezember 1995
18 bis 20 Uhr
Mommsenstraße 56
D-10629 Berlin

GALERIE
FRANCK+
SCHULTE



The Name Game: Allan McCollum and Mingering Mike

&

Charles Morrow/Sound Space

January 22 through April 3, 2005



The Name Game: Allan McCullum courtesy of Barbara Krakow Gallery, Boston and Graphic Studio

The Name Game: Allan McCollum and Mingering Mike

Main and Overlook Galleries

January 22 through April 3, 2005

Allan McCollum's *Each and Every One of You* fills the walls of the Main Gallery evoking an avalanche of memory and emotional responses while audiences discover the dreams and self-made heroics of *Mingering Mike*--for the first time ever.

Charles Morrow/Sound Space

Potter Gallery

January 22 through April 3, 2005

The Potter Gallery will become a unique sound stage for 13 specially commissioned sound works by Charles Morrow, the inventor of the *MORROWSound*, an innovative, multi-channel playback environment that merges art and science to offer 3-Dimensional Sound.

Opening Reception

Friday, January 21, 7-9pm

Join us as we celebrate the opening of our Winter exhibitions.
Free for SECCA Members, $5 for non-members.

**Snow Date Friday, January 28*

My Inside/Outside Self

January 11 – February 25

Working with writer and photographer Diana Greene, students from Lewisville Elementary School and Julian Gibson Elementary School created self-portraits that combined black and white photography with narrative writing to be displayed in SECCA's Community Gallery.

My Inside/Outside Self was supported by a grant from The Arts Council of Winston-Salem amd Forsyth County and the Winston-Salem/Forsyth County Schools.

Art in the Air

March 1– April 3

This Triad-based competition resulted in six winning billboard designs. All of the entries will be displayed in SECCA's Community Gallery. Reception, April 3, 5-7pm

Art in the Air is a collaborative project between the United Arts Council of Greensboro, The Arts Council of Winston-Salem and Forsyth County, the High Point Area Arts Council, Fairway Outdoor Advertising, and Lorillard Tobacco Company.

Community Day

Saturday, February 26, 1-4pm

Join us for hands-on activities including messing around with sound and playing some most unusual name games. Free admission.

Community Days are supported by a grant from The Frank B. Hanes Charitable Lead Trust.

New Voices/New Visions Live!: Stephen Vitiello

Saturday, March 5, 8pm

Utilizing images and sound clips from past and recent projects artist, curator, and electronic musician Stephen Vitiello will discuss his interest in exploring the spatial dimensions of sound in SECCA's McChesney Scott Dunn Auditorium.
$5 SECCA members, students, senior / $7 general public

The Name Game: Allan McCollum and Mingering Mike

&

Charles Morrow/Sound Space

secca
southeastern center for contemporary art

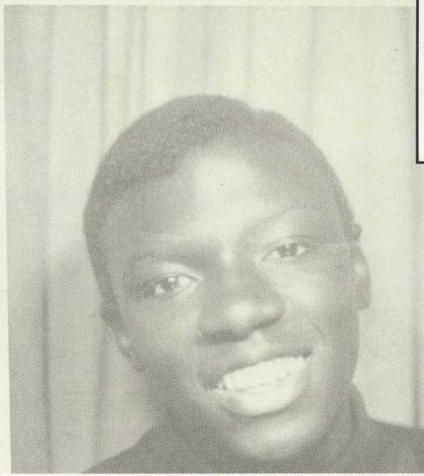
750 marguerite drive, winston-salem, nc 27106-5861
web: www.secca.org **e-mail:** general@secca.org
ph: 336.725.1904 **fax:**336.722.6059

hours
tuesday through saturday - 10 am - 5 pm
sunday - 2 pm - 5 pm
first thursday of every month - *10 am - 8 pm
closed mondays and national holidays
*unless galleries are closed for installation

North Carolina arts Council

ARTS COUNCIL

Non-Profit Org.
U.S. Postage
PAID
Winston-Salem, NC
Permit No. 151



C 8 P 4

4646
Los Angeles County Museum of Art
5905 Wilshire Blvd
Los Angeles CA 90036-4504

With a Look of Sucess
Singing and Dancing
Boy He's a Mean.

Can Mingering Mike Really Sing c… of Dori Hadar and Hemphill… Fine Arts, Washington, DC

SIGNS OF THE IMPERIAL VALLEY
Sand Spikes from Mount Signal

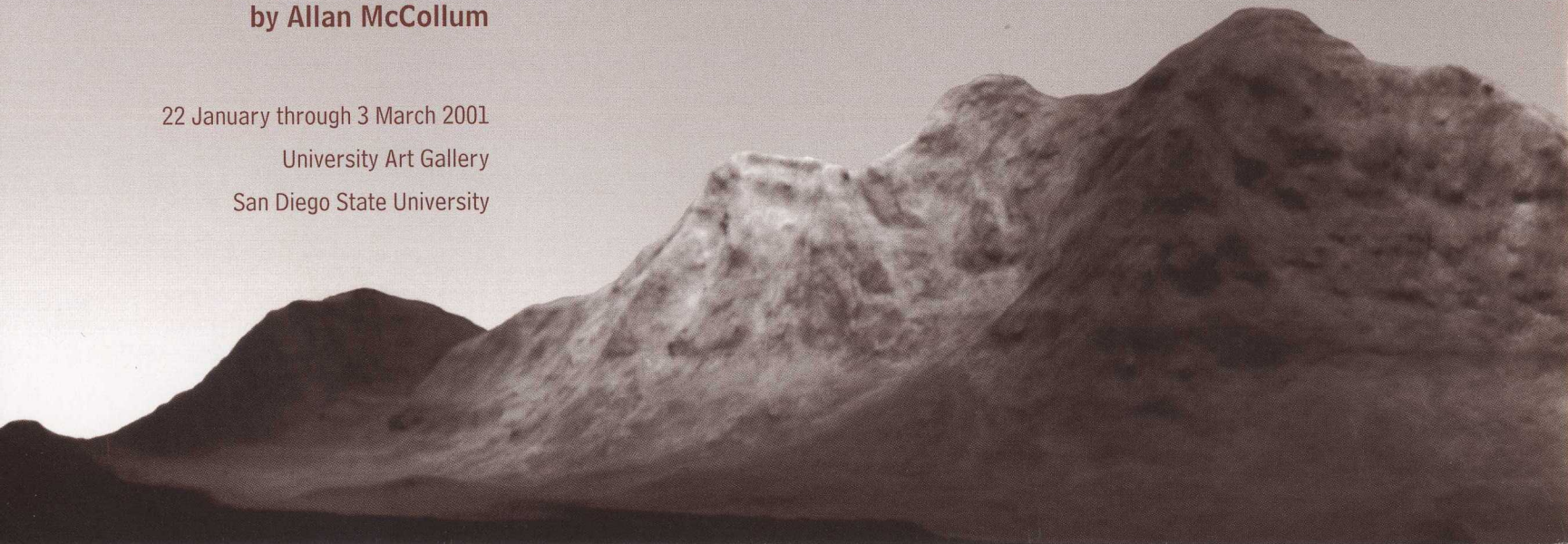
LOS SIGNOS DEL VALLE DE MEXICALI
Las puntas de arena del Cerro del Centinela

An inSITE2000 Project
by Allan McCollum

22 January through 3 March 2001

University Art Gallery

San Diego State University



No discussion of concretions would be complete if mention were not made of a real puzzler, a truly unique type of concretion that apparently remains unexplained—sand spikes....

Briefly, [their] locality consisted of a series of low, sandy hillocks and banks near the Mexican-American border close to Mt. Signal, Imperial County, California.[1]

An inSITE2000 Project
by Allan McCollum

SIGNS OF THE IMPERIAL VALLEY
Sand Spikes from Mount Signal

LOS SIGNOS DEL VALLE DE MEXICALI
Las puntas de arena del Cerro del Centinela

22 January through 3 March 2001
University Art Gallery
San Diego State University

SPECIAL EVENTS

Saturday, 20 January
Opening Reception for the Artist
4:00 to 6:00 PM
University Art Gallery
An inSITE2000
Exploration Weekend III event

Thursday, 8 February
Lecture by the Artist
3:30 PM, Room 412
School of Art, Design
and Art History

Gallery Talk by the Artist
6:30 PM
University Art Gallery
A reception for the artist will follow

GALLERY HOURS

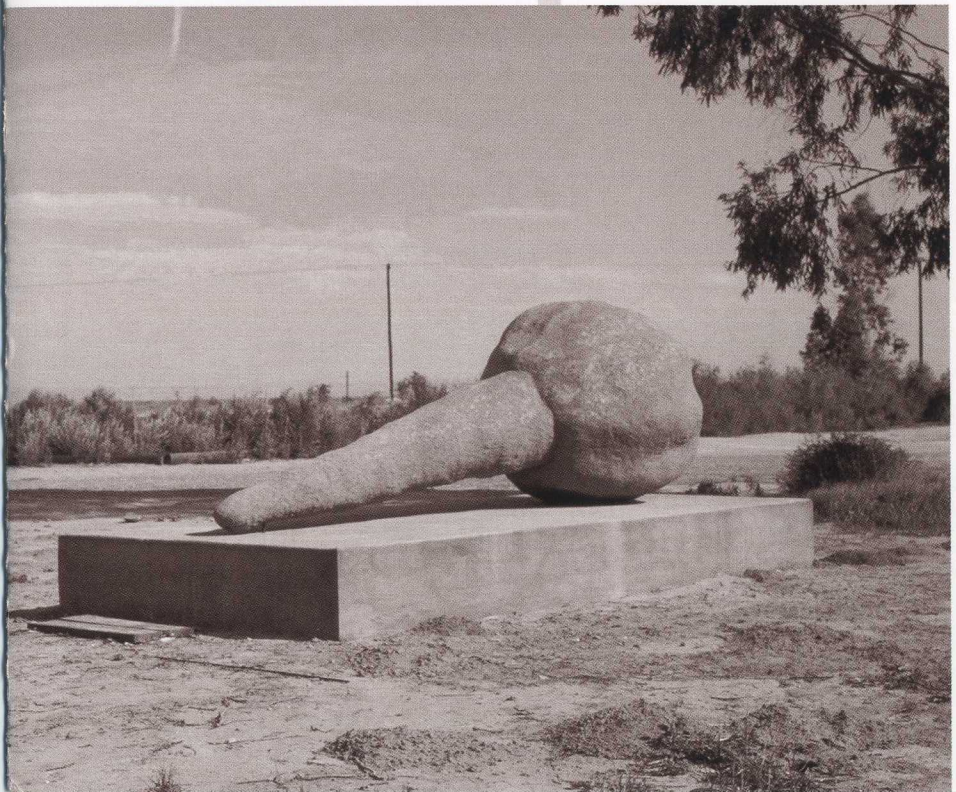
Monday through Thursday
and Saturday
Noon to 4:00 PM

INFORMATION

619.594.5171
www.sdsu.edu/artgallery
artgallery@sdsu.edu

The old timers thought these resembled organic forms like the giant kelp, Macrocystis pyrifera, *and when we recalled that the northern end of Mt. Signal is on the old sea beach it gave this idea some weight.*[2]

sand spikes



Dinosaur tracks in the roofs of Utah coal mines, fulgurites* from central Florida, a dog's form captured in the hardened ash of Pompeii—all have been subjects of Allan McCollum's work, and vehicles for his investigation of the phenomenon by which objects, including artworks, acquire meaning. Born in Los Angeles in 1944 and currently living in New York City, McCollum is interested in the process that bestows value on "things," both natural and manmade. His current project, commissioned by inSITE2000, extends his study of an object's accumulation of meaning to include a community's construction of its public identity. McCollum suggests that the way an artist develops meaning in his or her artwork parallels the procedure by which individuals and groups establish communal significance. At the same time, an artist seeking recognition by curators, collectors, dealers, critics and viewers is seen by McCollum as participating in the same quest as a community striving to project a winning image to the society-at-large.

McCollum's joint examination of the ways in which both objects and communities accrue cultural importance was pursued in the Imperial Valley/Valle de Mexicali, an expansive desert region east of San Diego County and spanning the U.S./Mexico border. The artist was drawn to this area for two reasons. First, he was inspired by the strange geological formations, known as sand spikes, found at the base of Mount Signal/El Centinela, a prominent feature of the area's landscape that itself straddles the international boundary line. Thousands of these ancient sand spikes were formed as concretions—grains of sand cemented together with crystalline calcite—and lay together at the foot of the mountain, pointing westward, until they were excessively collected throughout the 20th century. Today the sand spikes can only be found in museums and private collections.

The second allure of the desert valley for McCollum was the youth of its towns and cities. The region's burgeoning municipalities, such as Brawley, Calexico, Calipatria, El Centro, Heber, Holtville, Imperial, Mexicali, Niland, Seeley and Westmorland, were established in the early 20th century, coincident with a major irrigation project that brought water to the desert. Because these relatively new communities are still in the process of developing their identity, McCollum perceived an opportunity to contribute, in some small way, to the region's formation of its cultural iconography through collaboration with the individuals, institutions and businesses that inhabit the Imperial Valley/Valle de Mexicali.

The result of McCollum's collaborative involvement with the valley's residents was the organization of three exhibitions that focused on the sand spikes of Mount Signal/El Centinela. Through these exhibitions, presented concurrently at three area institutions in October 2000, the artist conjoined

his simultaneous exploration of the evolution of meaning in artworks, natural objects and communities. *Signs of Mount Signal* at the Stepplingh Art Gallery, San Diego State University–Imperial Valley Campus; *The Return of the Sand Spikes* at the Imperial County Historical Society Pioneers Museum; and *El Cerro Impossible* at the Museo Universitario, Universidad Autónoma de Baja California each featured a variety of art and artifacts related to the region and assembled through a concerted community effort.

For the exhibitions, McCollum played a dual role as curator and artist. He invited local artists in the Imperial Valley/Valle de Mexicali to exhibit drawings, paintings and photographs appropriate to the exhibitions' theme; he included regional memorabilia, area postcards, and logos from valley businesses and institutions; and he featured actual sand spikes from his and others' collections. In addition, McCollum produced and displayed over one thousand replicas of a sand spike from the Pioneers Museum collection and an equal number of small models of Mount Signal/El Centinela. He also oversaw the construction and installation of a sixteen-foot version of the sand spike and a large model of the mountain. Lastly, McCollum created a set of sixteen informational booklets that were derived from historical and scientific articles on sand spikes and the mountain.

McCollum has combined the three exhibitions at the University Art Gallery. This culminating presentation celebrates the Imperial Valley/Valle de Mexicali community's affection for its local mountain and raises awareness of the community itself in people from outside the area. Importantly, the sand spike and mountain replicas, created to function as souvenirs for the region, are intended to promote the natural and cultural features of the valley for years to come. And after its appearance in San Diego, the large sand spike will be permanently installed as an outdoor, site-specific sculpture and "roadside attraction" on the grounds of the Pioneers Museum. Through his complex project, McCollum has created memorials to the valley's geological past, while participating as an interested outsider in the ongoing development of its residents' collective identity.

Tina Yapelli
Director, University Art Gallery

* A fulgurite is a glass-like tube produced by the fusion of loose sand or rock by lightning.

Off to the south stood Mount Signal so cold and dark and high,
and to a little boy Keith's age
it must have reached up to the sky.

"I'm going to climb that mountain," were his last words to his friends,
and not long after that
the search for him began.[3]

This exhibition is sponsored by inSITE2000; the School of Art, Design and Art History; the College of Professional Studies and Fine Arts; and the fund for Instructionally Related Activities. Additional support is provided by the San Diego State University Art Council.

DESIGNED BY LORI PALMER
PRINTED ON RECYCLED PAPER BY SPECTRUM PRINTING, INC.

1 From *Oddities of the Mineral World: The Sand Spikes from Mount Signal* by William B. Sanborn, originally published by Van Nostrand Reinhold Company, 1976.

2 From "Mount Signal Concretions" by Eva May Hyde, originally published in *The Mineralogist*, January 1937.

3 From *Desert Tragedy* by Richard "Rick" Mealey.

Acknowledgments

Participating Artists

Joanne Adell
Manuel Aguilar
Mary Alexson
Maricela Alvarado
Francisco Arias
Artist unknown
Douglas Bliven
Milton Brummett
S.V. Bunnell
José Castillo
Carlos Coronado
Enrique de la Cruz
Opal Eshelman
Jorge Estrada
Rubén García Benavides
Rosa María Gaxiola
Ruth Hernández Ortiz
Shelley Lannan
Gary Liggett
Celia López Arguilez
Bella Mancilla de Silva
Jordan Mora
Julio I. Morales
Rodrigo Muñoz
Kate Palese
Rogelio Pérez Cano
Cuauhtémoc Rodríguez Piña
Antonio Rodríguez Tapia
Julio Ruíz
Ginger Ryerson
Austreberto Silva
Tom Spradling
Anastasia Vellas
Patrick Waters
Marvin Wieben
Anita Williams

Lenders to the Exhibition

Sheila Dollente
Imperial Valley Art Association
Allan McCollum
Mr. & Mrs. John Pierre Menville
Participating artists
Ginger and John Ryerson
Mary and Chuck Seitz
Steppling Art Gallery, San Diego State University–Imperial Valley Campus
Andrea Zittel

The artist would like to thank all those who helped make this project possible, including:

Individuals

Ginger and John Ryerson
Sheila Dollente
Georgina Walther Cuevas
Tina Yapelli
Anastasia Vellas
Joanne Dutton
Jim Strain
John A. Rubin
Lynn Housouer Bogdan
Michael Anderholt
Frank Miranda
Bibiana Padilla Maltos
Alejandro Espinoza
Jesús Armando Hernández Montaño
Claudia E. Schroeder Verdugo
Alejandro Márquez Hernández
Anita Williams
Nan Rebik
Randall Carson
Laura Brower
Eduardo Quintero
María Luisa Gómez Chacón
Fernando de la Cruz
Héctor Chavarín
Héctor Juárez
César Castro
José Nieto
Lori Palmer
Robert "Fritz" Clark
Peter S. Mozeley
Carmen Cuenca
Michael Krichman
Michael Golino
Tobias Ostrander
Merete Kjaer
Cecilia Garza Bolio
Zlatan Vukosavljevic
Wendell Kling
Haydé Zavala
Robertta Burns
Erika M. González
Eldon Caldwell
James E. Kuhn
Edith Storey
Ray Mouser
Christina Vogel
Kathy and Bill Brandenburg
Mary and Chuck Seitz
Courtney Ryerson
Frank Limon
Marvin Wieben
Douglas G. Detling
Rusty and Peggy Knippenberg
Richard "Rick" Mealey
Marian A. Long
Tim McCrerey
Kit Marks
Letty V. Rios
Scott McMillin
Charmaine Wheatley
Daniel Levinson

Institutions and Businesses in Imperial Valley, California

Imperial County Historical Society Pioneers Museum, Imperial
Steppling Art Gallery San Diego State University–Imperial Valley Campus, Calexico
Kiwanis Club of El Centro
United States Border Patrol
Imperial Valley Community College, Imperial
El Centro Regional Medical Center, El Centro
Imperial Valley Press, El Centro
Imperial County Administrative Offices, El Centro
Imperial Irrigation District, Imperial
Government Agencies Federal Credit Union, El Centro
Imperial Valley Gem and Mineral Society, El Centro
Imperial Valley Art Association, El Centro
Imperial County Arts Council, El Centro
Imperial Printers, El Centro
Ceramics Etc., El Centro
Laguna Inn, El Centro
Staples, El Centro
Sunscape Cards, El Centro
Special Memories, Holtville
Sierra Packing Company, Inc., Holtville
Computer Guru, Brawley

Institutions and Businesses in San Diego, California

inSITE2000
University Art Gallery, San Diego State University
San Diego Natural History Museum
Attinasi Design
Seigan Design
A.E. Yale Plastics
The Map Centre

Institutions and Businesses in Baja California, Mexico

Museo Universitario, Universidad Autónoma de Baja California, Mexicali
Instituto de Cultura de Baja California, Mexicali
Instituto Nacional de Estadística, Geografía e Informática, Tijuana

Other Institutions and Businesses

Gillespie Museum of Minerals, Deland, Florida
Eggers Lapidary, Golden, Colorado
Javelin 3D, Salt Lake City, Utah

Special Thanks

Jerry Tomlinson
Si & Ann Frazier
Andrea Zittel
Ida Edwards Little and Beverly Fisher
Andrea Fraser
Ginger Ryerson
Stacy Vellas
Sofía Hernández Chong Cuy
Lilian Tone

Images

Cover: Allan McCollum, **Large Model of Mount Signal for the Imperial Valley**, 2000; mixed media, fabricated by the Museo Universitario, Universidad Autónoma de Baja California, Mexicali.

Inside, left to right:
Allan McCollum, **Sand Spike Souvenirs for the Imperial Valley**, 2000; plaster, white glue, and sand from Mount Signal.

Allan McCollum, **Large Model of a Sand Spike for the Imperial Valley**, 2000; concrete and sand, fabricated by sculptor Joanne Dutton.

Allan McCollum, **Mount Signal Souvenirs for the Imperial Valley**, 2000; plaster and latex paint.

Allan
McCollum



Pierre Mauroy
Sénateur-Maire de Lille
Président de la Communauté Urbaine de Lille
Président de l'Association du Musée d'art moderne
Ancien Premier Ministre

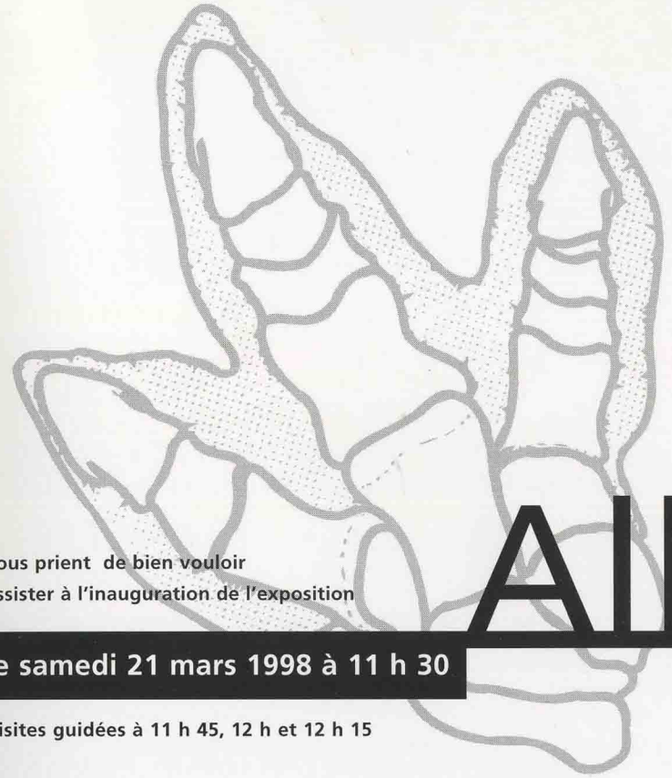
Jean-Michel Stiévenard
Président Délégué de l'Association
du Musée d'art moderne

Ivan Renar
Président de la Commission Artistique
du Musée d'art moderne

Le Conseil d'Administration de
l'Association du Musée d'art moderne

Joëlle Pijaudier-Cabot
Conservateur en chef

Savine Faupin
Conservateur



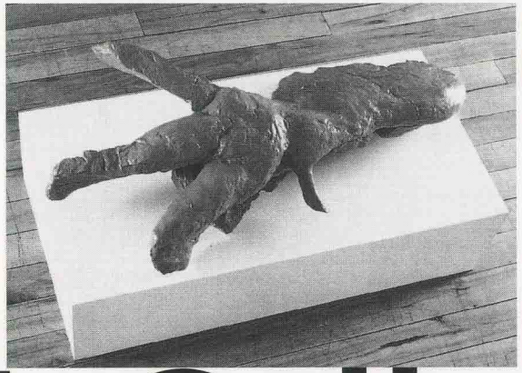
vous prient de bien vouloir
assister à l'inauguration de l'exposition

Allan McCollum

le samedi 21 mars 1998 à 11 h 30

Visites guidées à 11 h 45, 12 h et 12 h 15

Exposition présentée au Musée d'art moderne
de Lille Métropole, Villeneuve d'Ascq
du 21 mars au 29 juin 1998



En couverture : *Over Ten Thousand Individual Works,* 1987-1989 (détail). Collection Kunstmuseum, Wolfsburg

Ci-dessus : *Natural Copies from the Coal Mines of Central Utah,* 1994-1995 (détail). Coll. et © Allan McCollum

ALLAN McCOLLUM

THE EVENT
Petrified Lightning from Central Florida
With Supplemental Didactics

A project developed in Tampa for the University of South Florida Contemporary Art Museum and the Museum of Science and Industry

ARTIST'S FILE

ALLAN McCOLLUM

ARTISTS'S FILE

NATURAL COPIES & VISIBLE MARKERS

Susan Inglett 100 Wooster Street New York, New York 10012 Phone 212.343.0573 Fax 212.343.0574

more visible markers

Thanks

ALLAN McCOLLUM

in twelve exciting colors

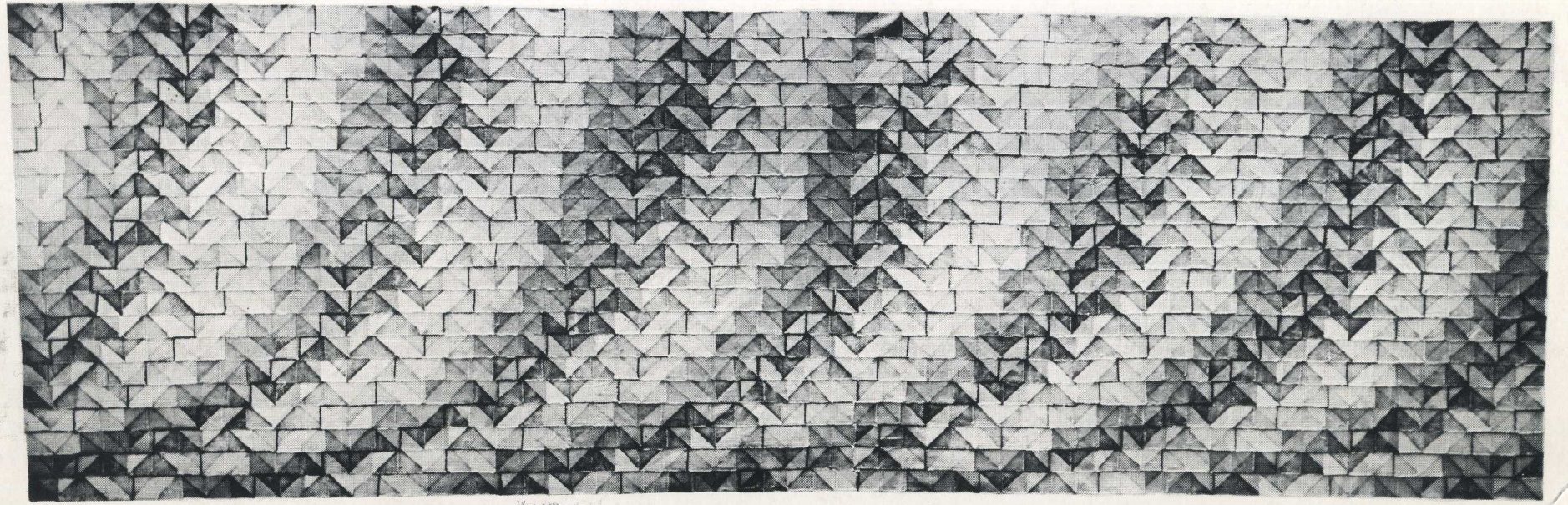
2 November 2000 - 9 December 2000

Opening Saturday 4 November 6 - 8 PM

Allan McCollum

THE DOG FROM POMPEI





ONE-MAN

McCOLLUM



LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA
JUL 23 1971

ALLAN McCOLLUM & LAURIE SIMMONS

ONE-MAN

THE PAINTING, THE IMAGE OF PAINTING, AND PAINTING

New Works by Allan McCollum

LIBRARY
JUN 15 1979
LOS ANGELES COUNTY

Preview and Reception for the Artist
Friday, June 1, 8:00 P.M.

Through June 25

ALLAN McCOLLUM
PERFECT VEHICLES

GALLERY TWO:
NAYLAND BLAKE
RECENT WORK

MAY 6 - JUNE 3,1989

RECEPTION FOR THE ARTIST:
SATURDAY MAY 6, 3 - 5 PM

RICHARD
KUHLENSCHMIDT
GALLERY

1634 SEVENTEENTH STREET, SANTA MONICA, CALIFORNIA 90404 • TEL (213) 450-2010

ALLAN McCOLLUM
PERPETUAL PHOTOS

DECEMBER 4, 1990 - JANUARY 12, 1991

RECEPTION FOR THE ARTIST: SUNDAY, DECEMBER 9, 6 - 8 PM

RICHARD KUHLENSCHMIDT GALLERY

1634 SEVENTEENTH STREET, SANTA MONICA, CA 90404 • TEL (213) 450-2010 • FAX (213) 450-0872

J U L I A N P R E T T O

ALLAN MCCOLLUM

Surrogate Paintings From 1978-80

March 14* - April 1

*reception for the artist 6-8 P.M.

Gallery Hours: Tues - Sat 1-6 P.M.

251 AVE. OF THE AMERICAS, N.Y.C. 10014 212/242-4164

U bent van harte welkom bij de opening
op zaterdag 16 september van 15.00 - 17.00 uur.

You are cordially invited to the opening
on Saturday, September 16 from 3 - 5 p.m.

Allan Mc Collum

De tentoonstelling duurt tot en met 12 november 1989.
The exhibition lasts through November 12, 1989.

STEDELIJK

VAN ABBEMUSEUM

Bilderdijklaan 10, 5611 NH Eindhoven

ONE-MAN

FEBRUARY

ALLAN McCOLLUM

NEW WORKS

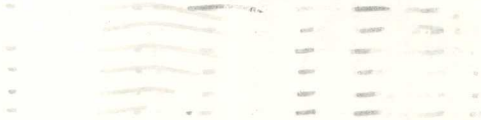
PREVIEW FOR THE ARTIST
FRIDAY, JANUARY 31
6:30 TO 9:00 P.M.
AT THE GALLERY.

LIBRARY
FEB 7 1975
LOS ANGELES COUNTY
MUSEUM OF ART




THANKS
THANKS
THANKS
THANKS
THANKS
THANKS

J U L I A N P R E T T O



ALLAN MC COLLUM

Plaster Surrogates

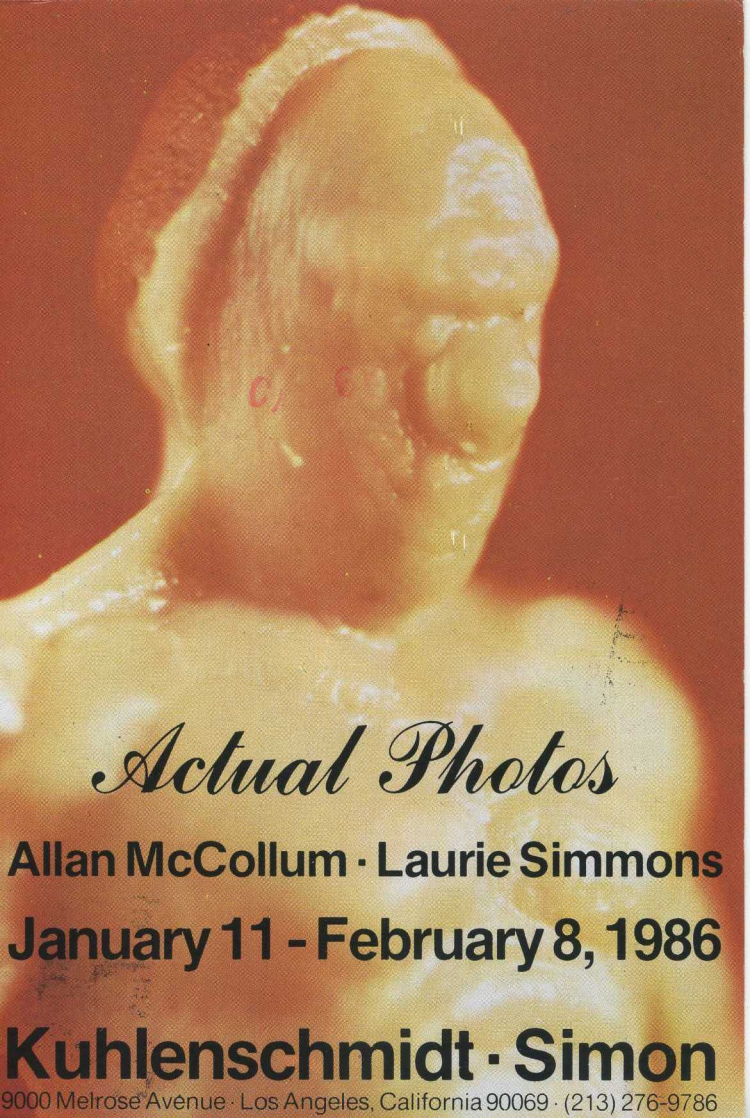
February 27* - March 17

*reception for the artist 6-8 P.M.

Gallery Hours: Tues - Sat 1-6 P.M.

251 AVE. OF THE AMERICAS, N.Y.C. 10014 212/242-4164




Actual Photos
Allan McCollum · Laurie Simmons
January 11 - February 8, 1986
Kuhlenschmidt · Simon
9000 Melrose Avenue · Los Angeles, California 90069 · (213) 276-9786

ONE-MAN

ALLAN McCOLLUM

LIBRARY
SEP 5 1980
LOS ANGELES COUNTY
MUSEUM OF ART

à partir du 22 mars 1980 - Yvon Lambert, 15, rue Grenier St-Lazare, 75003 Paris

ALLAN McCOLLUM

Perfect Vehicles

September 13 - October 11, 1986

ALLAN McCOLLUM

INSTALLATION VIEW

SEPTEMBER 20 - OCTOBER 27, 1984

GALLERY HOURS: TUESDAY-SATURDAY 11-6

NEW ADDRESS
9000 MELROSE AVE., LOS ANGELES 90069

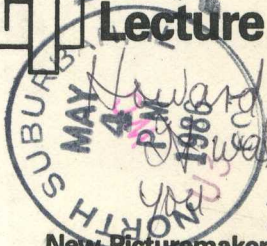
(213) 276-9786

RECEPTION FOR THE ARTIST:
THURSDAY, SEPTEMBER 20 5-8pm.

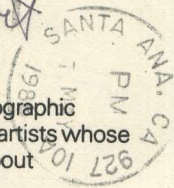
LIBRARY
OCT 26 1984
LOS ANGELES COUNTY

RICHARD
KUHLENSCHMIDT
GALLERY

Lecture Series



Howard
It was good to see you
x Dorit



L1 **New Picturemakers**
Moderator: **Marvin Heiferman**

This series examines contemporary photographic practice through slide presentations by five artists whose work challenges conventional attitudes about photography.

May 7 **Allan McCollum**, Surrogates
May 14 **Louise Lawler**, An Arrangement of Pictures
May 21 **Barbara Kruger**, Just Kidding
May 28 **Dorit Cypis**, The Body in the Picture
June 4 **Robert Cumming**, Picture Work

Wednesdays, 6:30–8:15 p.m.
May 7 – June 4, 5 sessions.

WC

Series subscription: ICP members and students $20. Non-members $25. No registration fee. Single admission $6. For subscription and our Spring/Summer course catalogue, write ICP Education Department, or telephone (212)860-1776.

ALLAN McCOLLUM

PERPETUAL PHOTOS

JANUARY 14 - FEBRUARY 8, 1986

RECEPTION, TUES. JANUARY 14, 6 - 8 P.M.

LIBRARY
JAN 17 1986
LOS ANGELES COUNTY
MUSEUM OF ART

DIANE BROWN GALLERY
100 GREENE
NEW YORK
NY 10012
212-219-1060

JULIE WACHTEL

PAINTINGS

ALLAN McCOLLUM

PERFECT VEHICLES

January 10–February 7, 1987
opening reception January 10 6–8 pm

DIANE BROWN GALLERY
100 GREENE
NEW YORK
NY 10012
212-219-1060

NICHOLAS WILDER GALLERY

8225½ santa monica bld. l.a. 90046 phone 656 0770

ONE-MAN

ALLAN McCOLLUM

RECENT PAINTINGS

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA
MAY 11 1973

opening tuesday may 8, 8–10 p.m. through may 26


Bahiga
V 73



Actual Photos



Wir freuen uns,
Sie bei der
Vorbesichtigung
unserer
Ausstellung
begrüßen zu dürfen.
28. Juni 1991
18 bis 20 Uhr

Please join us
for a preview
of our exhibition
on June 28
6 to 8 pm

GALERIE
FRANCK+
SCHULTE

29 June – 22 September 1991

ALLAN McCOLLUM
SOL LeWITT
MAGDALENA JETELOVA

Three Rooms

Mommsenstraße 56
D-1000 Berlin 12
tel 030 324 00 44
fax 030 345 15 96

19 April to 17 May 1991

ALLAN McCOLLUM

MORE DRAWINGS

ALLAN McCOLLUM

SURROGATES



INDIVIDUAL WORKS

ALLAN McCOLLUM

Allan McCollum

New Work

Investigations

18

June 12–July 27, 1986

Allan McCollum

Institute of Contemporary Art
University of Pennsylvania



Plaster Surrogates, 1983–85, and *Perfect Vehicles*, 1986; installation at the Institute of Contemporary Art, University of Pennsylvania, Philadelphia
Photograph: Eugene Mopsik

Allan McCollum

Props. Decoys. Small, anonymous, more or less identical objects. Small, blank, solid stand-ins for framed images. Solid-state simulacrum of paintings. Fools-gold versions of painting. Plaster surrogates. Surrogate paintings. Surrogates of surrogates. Signifiers of signifiers. Pseudoartifacts. Archetypally cultural objects. Little nonimages. Little model paintings. Generic paintings. Vacant paintings. Empty cases of paintings. False pictures.[1]

The terms of deception that surround Allan McCollum's *Plaster Surrogate Paintings*—the work for which he is best known—can themselves be deceptive. There is, of course, nothing false about the objects themselves. (How can objects be false? Only subjects deceive and are deceived.) McCollum doesn't employ illusionism or trompe l'oeil. His surrogates aren't forgeries of paintings. They're not even paintings—only plaster objects, which may, at a distance, resemble framed images. If the art objects that McCollum produces present themselves as false, it is only because they are the products of a false artistic practice, a practice reduced to a going through the motions of artistic production. Similarly, the terms of reduction that surround McCollum's work can themselves be reductive. There is, of course, nothing missing, nothing lacking in the objects themselves. (Nothing is lacking in the real. Only subjects experience lack, not objects.) McCollum's reduction of the art object to minimal signs for paintings, or, with the *Perfect Vehicles,* for culture in general (the vase), is not an end in itself; if it were, one of each would suffice. It is, rather, a function of his reduction of artistic production to that labor necessary only to define it as such.

In a recent interview, McCollum described his practice as "a sort of 'working to rule'": a job action in which workers do precisely and only what is required contractually, both refusing excess work and excessively observing rules and regulations. "In a sense, I'm doing just the minimum that is required of an artist and no more."[2] Each and every surrogate painting (McCollum has produced more than two thousand since 1982) is signed, numbered, and dated on the back. No two surrogates are identical; all those of the same size have slightly different colored frames and vice versa. Although McCollum works with assistants, he insists on painting the outer edge of every black center and the inner edge of every frame. The signature, the artist's touch, the unique work—the bare minimum of what still constitutes artistic labor.

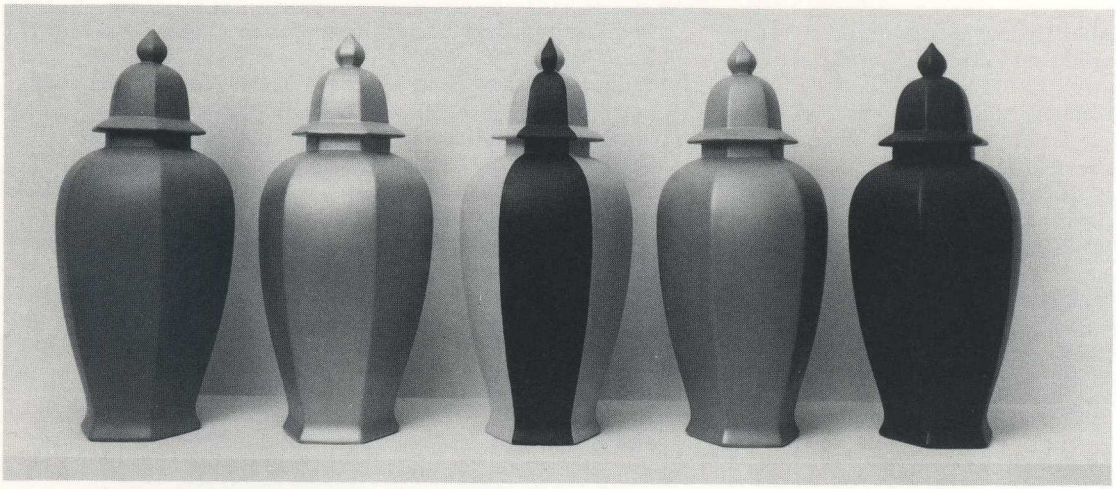
The idea of an artist working to rule may seem contradictory, in as much as modernism is conventionally understood to have dispensed with the aesthetic codes and conventions that once determined what could be considered art. Today, it would seem that nothing is required of artists. Yet it is precisely this "nothing," this apparent lack of requirement, that McCollum problematizes—not to take up the avant-garde project of exposing and transgressing the rules that artists work to, but, rather, to call into question the privilege of freedom that artists enjoy with respect to their labor.

What working to rule both violates and exposes is not the terms of factory guidelines but those of an ideological pact with managerial authority, according to which workers must mistake the necessity of labor for a freely chosen commitment to work. Unable to refuse work, they refuse instead the gift of surplus labor (labor expended without compensation) with which this freedom is purchased.[3] Working to rule is thus a retraction of effort, cooperation, judgment based on experience—all the "creative" aspects of work denied in the standardization and mechanization of the labor process but nevertheless necessary for the efficient and profitable functioning of industry. Instead of accepting the superficial freedom and petty transgression of rules allowed by management, workers transform a strict adherence to factory regulations into a much more threatening transgression: collectively refusing freely, willingly, to invest their labor in work to the profit of their employers.

Engaging in art practice is the profession of choice par excellence; it is inaugurated not by material need but by desire. Artistic practice, one may say, is entirely surplus labor; there is no necessity about it. And it is precisely for this excess, which wage-earning members of society expend without compensation, that artists are paid. Art can thus serve as a monument to the maxim that work is the way to freedom, but only if it is transformed into *art* work, the *work* that produced it being effaced in the process.

McCollum neither superimposes the conditions of industrial production on artistic practice nor attempts to raise them, in a heroic gesture, to the status of high art—as modernist sculpture has been wont to do from David Smith to Richard Serra. Producing archetypally cultural objects in mass, McCollum is not an artist posing as a worker but a worker posing as an artist. The plaster surrogates and *Perfect Vehicles* don't constitute McCollum's *work* in the usual art usage of the term, i.e., according to Webster's *Ninth, "something* produced by the exercise of creative talent or expenditure of creative effort." They are, rather, only the products of his work, i.e., his labor.

Reduced to pure repetition, McCollums' is no longer a practice in the sense of an exercise repeatedly engaged in to achieve proficiency. While the gradual introduction of marginal differences can lend an artist's practice the illusion of a progress toward mastery (or masterpieces), McCollum's is stripped of this narrative overlay. He only goes through the motions of practice—for the purpose of achieving efficiency. Practice—as activity instituted by a desire for mastery that appears to move it toward an object, a goal, a possible satisfaction—becomes production, an activity instituted by the demands of capital.



Perfect Vehicles, #2, 1986

Desire for mastery emerges from an identification with the master's imagined satisfaction. If artists are, above all others, those members of society who are supposed to find pleasure and satisfaction in their work, is it not because, being free from the necessity of labor, they can identify with the (ruling) leisure class? The pleasure of working to rule manifest in McCollum's work is entirely different: self-empowerment through a refusal of the prerogative of the class for which one works.

If working to rule is a withdrawal of identification with managerial authority, when transposed to artistic practice it can be understood as a withdrawal of identification with the power and prestige that high art traditionally has represented. The objects that McCollum produces are nothing but emblems, insignia, trophies instilled with pure prestige, installed in the places of power. But for *Perpetual Photographs* and *Paintings on location—Incidental to the action,* he finds and re-finds the products of his labor in a thoroughly disenfranchised identification, photographing them "on location" in newspapers and television behind presidents and movie stars. The imagined satisfaction found in universal recognition appears reversed in these photographs, as the universal recognizability of insidious, ever present objects-in-the-background.

Refusing the privileged consumption as well as production of art, McCollum looks for it not in galleries and museums but on soap operas, reruns, late-night movies—leisure-time melodrama. An after-hours search for some respite from work, some specter of satisfaction.

Refusing the aesthetic prerogative of recognizing oneself and being recognized in the products of one's labor (rather than confronting the conditions of that labor itself), McCollum's work is emptied not simply of images but of the satisfaction of the subject who produced them. He is not in them. What becomes manifest is the desire, or lack, of a subject that refuses to mistake the expenditure of surplus labor for a chosen self-commitment to work, who refuses to appropriate the emblems of another's prestige as the objects in which his or her own desire may be recognized.

Andrea Fraser
Artist and Writer
New York City

Notes

1 This list of words and phrases used to describe McCollum's *Plaster Surrogate Paintings* (by the artist as well as critics who have written about his work) was gathered from various reviews and articles, many of which are listed in the bibliography of this catalogue.

2 "Allan McCollum, interviewed by Gray Watson," *Artscribe International,* no. 55 (December/January 1985/86): 67.

3 "The labourer purchases the right to work for his own livelihood only by paying for it in surplus-labor." See Karl Marx, *Capital, Vol. 1* (New York: International Publishers, 1967), 515. Surplus labor is, strictly speaking, labor expended in excess of necessary labor. Necessary labor is, strictly speaking, only that labor time that produces the equivalent of the worker's labor power's value, and is necessary for his or her subsistence. Surplus labor, because it is given gratis, is thus that labor that produces surplus value (profit) for the employer.



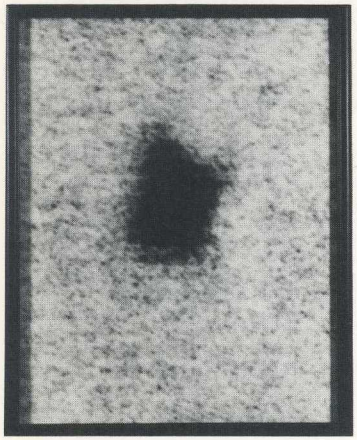


Photo from TV with Painting #10, 1982–84

Perpetual Photo, #10, 1982–84

Allan McCollum

Biography

Born in Los Angeles, California, 1944.
Lives and works in New York, New York.

Selected Individual Exhibitions

1986 "Perfect Vehicles," CASH/NEWHOUSE, New York.
"Allan McCollum Surrogates," Guttenbergstrasse 62, Stuttgart.
"Investigations 1986," Institute of Contemporary Art, University of Pennsylvania, Philadelphia. Catalogue with text by Andrea Fraser.
"Perpetual Photos," Diane Brown Gallery, New York.

1985 "Actual Photos," Gallery Nature Morte, New York. Traveled to Heath Gallery, Atlanta; Texas Gallery, Houston; Rhona Hoffman Gallery, Chicago; Kuhlenschmidt-Simon Gallery, Los Angeles. (Collaboration with Laurie Simmons.)
"Gallery View," CASH/NEWHOUSE, New York.
"Surrogates," Lisson Gallery, London.

1984 Richard Kuhlenschmidt Gallery, Los Angeles.
"For Presentation and Display: Ideal Settings," Diane Brown Gallery, New York. (Collaboration with Louise Lawler.)
"Allan McCollum: Surrogates," Rhona Hoffman Gallery, Chicago.

1983 "Plaster Surrogates," Marian Goodman Gallery, New York.
"Allan McCollum: Plaster Surrogates," Douglas Drake Gallery, Kansas City, Kansas.

1982 Galerie Nicole Gonet, Lausanne.
"Plaster Surrogates," Heath Gallery, Atlanta.
Ben Shahn Galleries, William Paterson College, Wayne, New Jersey. Catalogue with artist's statement.

1981 Dioptre, Geneva.
Hal Bromm Gallery, New York.

1980 112 Workshop, New York.
Galerie Yvon Lambert, Paris.
Artists Space, New York.

1979 "Allan McCollum: New Paintings," Douglas Drake Gallery, Kansas City, Kansas.
Julian Pretto & Co., New York.

1977 Claire S. Copley Gallery, Los Angeles.

1975 Douglas Drake Gallery, Kansas City, Kansas.

1974 Nicholas Wilder Gallery, Los Angeles.

1973 Cusack Gallery, Houston.
Nicholas Wilder Gallery, Los Angeles.

1972 Jack Glenn Gallery, Corona Del Mar, California.

1971 Jack Glenn Gallery, Corona Del Mar, California.

Selected Group Exhibitions

1986 "Acceptable Entertainment," Bruno Facchetti Gallery, New York. Catalogue with text by Deborah Bershad. (Curated by Paul Laster and Renee Riccardo.)
CASH/NEWHOUSE Gallery, New York.
"Damaged Goods: Desire and the Economy of the Object," The New Museum of Contemporary Art, New York. Catalogue with text by Deborah Bershad, Hal Foster, Marcia Tucker, Brian Wallis, and artists' statements.
"Dissent: The Issue of Modern Art in Boston, Part III, 'As Found,'" Institute of Contemporary Art, Boston. Catalogue with text by Benjamin Buchloh, Reinhold Heller, Serge Guilbaut, David Joselit, David Ross, and Elisabeth Sussman.
"In the Tradition of: Photography 1915–1986," Light Gallery, New York.
"MASS," The New Museum of Contemporary Art, New York. Catalogue with text by William Olander and Group Material.
"P," Gallery 303, New York.
"The Red Show," Massimo Audiello Gallery, New York. (Curated by Robert Nickas.)
"The Real Big Picture," Queens Museum, Queens, New York. Catalogue with text by Marvin Heiferman.
"Signs of Painting," Metro Pictures, New York.
"Spiritual America," CEPA Gallery, Buffalo, New York. (Curated by Tricia Collins and Richard Milazzo.)
"Time After Time," Diane Brown Gallery, New York. (Curated by Tricia Collins and Richard Milazzo.)

1985–86 "A Life of Signs," Michael Klein, Inc., New York.
Metro Pictures, New York.

1985 "The Anticipated Ruin," The Kitchen, New York. (Curated by Howard Halley.)
"Final Love," CASH/NEWHOUSE, New York. (Curated by Tricia Collins and Richard Milazzo.)
"Persona Non Grata," Daniel Newburg Gallery, New York. (Collaboration with Laurie Simmons; curated by Tricia Collins and Richard Milazzo.)
"Americana," Whitney Museum of American Art, New York. Catalogue with text by Richard Armstrong, John G. Hanhardt, Barbara Haskell, Richard Marshall, Lisa Phillips, and Patterson Sims. (Curated by Group Material for 1985 Biennial Exhibition.)

1984 "Ailleurs et Autrement," Musée d'Art Moderne de la Ville de Paris, Paris. Catalogue with text by Claude Gintz.
"Allan McCollum and James Welling," CASH Gallery, New York.
"Artists' Call," Marian Goodman Gallery, New York.
"Contemporary Perspectives," Center Gallery, Bucknell

University, Lewisburg, Pennsylvania. Catalogue with text by Thomas Lawson.
"A Different Climate: Aspects of Beauty in Contemporary Art," Stadische Kunsthalle, Düsseldorf. (Curated by Jurgen Harten.)
"Natural Genre," Florida State University Fine Arts Gallery, Tallahassee. Catalogue with text by Tricia Collins and Richard Milazzo.
"POP," Spiritual America, New York.
"Re-place-ment," Hallwalls, Buffalo, New York. (Curated by Robin Dobbs.)

1983 "New York Now," Kester-Gesellschaft, Hanover, West Germany. (Curated by Dr. Carl Haenlein.)

1982 "Dark Thoughts: Black Paintings," Pratt Institute Gallery, New York. (Curated by Ellen Schwartz.)
"U.S. Art Now," Nordiska Kompaniet, Stockholm. (Curated by Jan Eric Lowenadler.)

1981 "Thirty-Five Artists Return to Artists Space: A Benefit Exhibition," Artists Space, New York. Catalogue with text by William Zimmer.
"Artist and Furniture," Magnuson Lee Gallery, Boston.

1980 "Further Furniture," Marian Goodman Gallery, New York. (Curated by Nicholas Callas and Marian Goodman.)
"Drawings," Leo Castelli Gallery, New York. (Benefit for Foundation for Contemporary Performing Arts.)

1977 "Unstretched Surfaces," Los Angeles Institute of Contemporary Art, Los Angeles. (Curated by Dr. Jean-Luc Bordeaux.)

1975 "Biennial Exhibition," Whitney Museum of American Art, New York. Catalogue with foreword by Tom Armstrong.

1974 "Contemporary American Painting and Sculpture," Krannert Art Museum, Champaign, Illinois. Catalogue with text by James R. Shipley and Alan S. Weller.
"15 Abstract Artists, Los Angeles," Santa Barbara Museum of Art, Santa Barbara, California. Catalogue with text by Ronald Kuchta and Michael Walls.

1972 "Color-Field Painting to Post-Color-Field Abstraction: Art for the Seventies," Nelson Art Gallery, Kansas City, Missouri.
"Fifteen Los Angeles Artists," Pasadena Art Museum, Pasadena, California. (Curated by Barbara Haskell.)
"Los Angeles '72," Sidney Janis Gallery, New York.
"Arnoldi/Cooper/McCollum/Wudl," Art Gallery, California State University, Fullerton.

1971 "24 Young Los Angeles Artists," Los Angeles County Museum of Art, Los Angeles. Catalogue. (Curated by Maurice Tuchman and Jane Livingston.)
"New Painting in Los Angeles," Newport Harbor Art Museum, Balboa, California. Catalogue with text by Cara Montgomery. (Curated by Tom Garver.)
"Off the Stretcher," Oakland Museum, Oakland, California. Catalogue with text by George W. Neubert.

1970 "Venice, California/70," California State Art Gallery, California State College at Los Angeles. (Curated by Josine Starrels.)

Selected Bibliography

Periodicals

Bell, Jane. "New York Reviews: Group Show." *Artnews,* September 1980, 252.

Biegler, Beth. "Surrogates and Stereotypes." *East Village Eye,* December/January 1986, 43, 64.

Cameron, Dan. "Four Installations: Fransesc Torres, Mierle Ukeles, Louise Lawler/Allan McCollum, and TODT." *Arts Magazine,* December 1984, 66–70.

Collum, J. W. "Actual Photos: Allan McCollum and Laurie Simmons." *ArtPapers,* January/February 1986, 63–64.

Cone, Michele. "Readymades on the Couch." *Artscribe,* June/July 1986, 30–33.

Cornu, Daniel. "Review: Galerie Yvon Lambert Exhibition." *Art Press,* June 1980, 35.

Drohojoksa, Hunter. "Review: Exhibit at Richard Kuhlenschmidt Gallery." *L.A. Weekly,* 5–11 October 1984, 64.

Fraser, Andrea. "In and Out of Place." *Art in America,* June 1985, 122–28.

Gardner, C. "Discarding the Image: Allan McCollum." *Artweek,* October 1984, 5.

Godfrey, T. "Allan McCollum." *Burlington Magazine,* December 1985, 925.

Hapgood, Susan. "Reviews: Group Show, Metro Pictures." *Flash Art,* February/March 1986, 49–50.

Heartney, Eleanor. "New York Reviews: Allan McCollum and Laurie Simmons." *Artnews,* December 1985, 127.

Jones, Ronald. "Six Artists at the End of the Line: Gretchen Bender, Ashley Bickerton, Peter Halley, Louise Lawler, Allan McCollum, and Peter Nagy." *Arts Magazine,* May 1986, 49–51.

Lawson, Thomas. "Further Furniture." *Artforum,* March 1981, 82–83.

———. "Review: Marian Goodman Gallery Exhibition." *Artforum,* March 1983, 82–83.

———. "Reviews: New York." *Artforum,* September 1983, 70–71.

Lichtenstein, Therese. "Reviews: Allan McCollum/James Welling." *Arts Magazine,* Summer 1984, 44.

———. "Reviews: Louise Lawler/Allan McCollum." *Arts Magazine,* December 1984, 34.

Linker, Kate. "Reviews: New York." *Artforum,* January 1985, 87.

Lurie, D. "Persona non Grata." *Arts Magazine,* December 1985, 118.

Mahoney, Robert. "Review at Diane Brown Gallery." *Arts Magazine,* March 1986, 138.

Masheck, Joseph. "Iconicity." *Artforum,* January 1979, 30–41.

McCOLLUM, ALLAN

McCollum, Allan. "False Pictures." *Effects,* Summer 1983, 18.
———. "In the Collection of. . . ." *Wedge,* Winter/Spring 1985, 62–67.
———. "Matt Mullican's World." *Real Life Magazine,* Winter 1980, 4–13.
———. *New Observations,* 1984, 8. (Project with Louise Lawler.)
———. "Painters Reply." *Artforum,* September 1975, 26–36.
———. "Reciprocal Surveillance." *Effects,* 1984, 7.
McMahon, Paul. "From the Permanent Collection." *Real Life Magazine,* Summer 1983, 12–15.
Morgan, Susan. "Allan McCollum & Laurie Simmons." *Artscribe,* December/January 1985–86, 82–83.
Owens, Craig. "Allan McCollum: Repetition and Difference." *Art in America,* September 1983, 130–32.
———. "Herhaling & Verschil." *The Museum Journal,* no. 10 1985, 291–94.
Plagens, Peter. "From School Painting to a School of Painting in Los Angeles." *Art in America,* March/April 1973, 36–41.
———. "The Decline and Rise of Younger Los Angeles Art." *Artforum,* May 1972, 79–81.
———. "Los Angeles: New Painting in Los Angeles." *Artforum,* October 1971, 86–90.
Robbins, D. A. "An Interview with Allan McCollum." *Arts Magazine,* October 1985, 40–44.
Sharp, Willoughby. "New Directions in Southern California Sculpture." *Arts Magazine,* Summer 1970, 35–38.
Smith, Roberta. "Allan McCollum and Laurie Simmons." *Art in America,* January 1986, 139.
Smith, Valerie. "Review: Marian Goodman Gallery Exhibit." *Flash Art,* Summer 1983, 65.
Thorneycroft, Anne. "Review: Nicholas Wilder Gallery Exhibition." *Art Studio International,* July 1973, 42.
Watson, Gray. "Allan McCollum." *Artscribe,* December/January 1985–86, 65–67.

Books

Foster, Hal. *Recoding: Art, Spectacle, Cultural Politics*. Seattle: Bay Press, 1986.
Masheck, Joseph. "Series: 'Point; Art Visual/Visual Arts.'" *Smart Art*. New York: Willis Locker & Owners, 1985.
Plagens, Peter. *Sunshine Muse: Contemporary Art on the West Coast*. New York: Praeger, 1974.
Rosenberg, Harold. *Art on the Edge*. New York: Macmillan, 1975.
Wallis, Brian. *Art After Modernism: Rethinking Representation*. Boston: David Godine, 1985.

Catalogue of the Exhibition

Curated
by
Judith Tannenbaum

Dimensions are in inches, unless otherwise indicated.
Height precedes width precedes depth.

Plaster Surrogates, 1983–85
Enamel on cast hydrostone
20 sets of 20
Lent by the artist, courtesy Diane Brown Gallery, New York; CASH/NEWHOUSE Gallery, New York; Melvin Estrin; Dakis Joannov; Ruth Kaufmann; Garry A. Weber; and Thea Westreich

Perpetual Photos, 1985
12 silver prints
16 x 255, installed
Lent by the artist, courtesy Diane Brown Gallery, New York

Perfect Vehicles, #5, 1986
Enamel and acrylic on solid cast hydrocal
5 pieces: 19½ x 8 x 8, each
Lent by Lee and Sylvia Terry, courtesy CASH/NEWHOUSE Gallery, New York

Perfect Vehicles, #8, 1986
Enamel and acrylic on solid cast hydrocal
5 pieces: 19½ x 8 x 8, each
Private collection, courtesy CASH/NEWHOUSE Gallery, New York

Photos from TV and Magazines with Paintings, 1983–85
26 silver prints
8 x 10, each
Lent by the artist

This exhibition and catalogue have been funded in part by Mr. and Mrs. Jack M. Friedland; Suzanne and Robert Morgan; Rohm and Haas Company; the National Endowment for the Arts, in Washington, D.C., a federal agency; the Pennsylvania Council on the Arts; and the city of Philadelphia. A portion of the museum's general operating funds has been provided through a grant from the Institute of Museum Services, a federal agency that offers general operating support to the nation's museums.

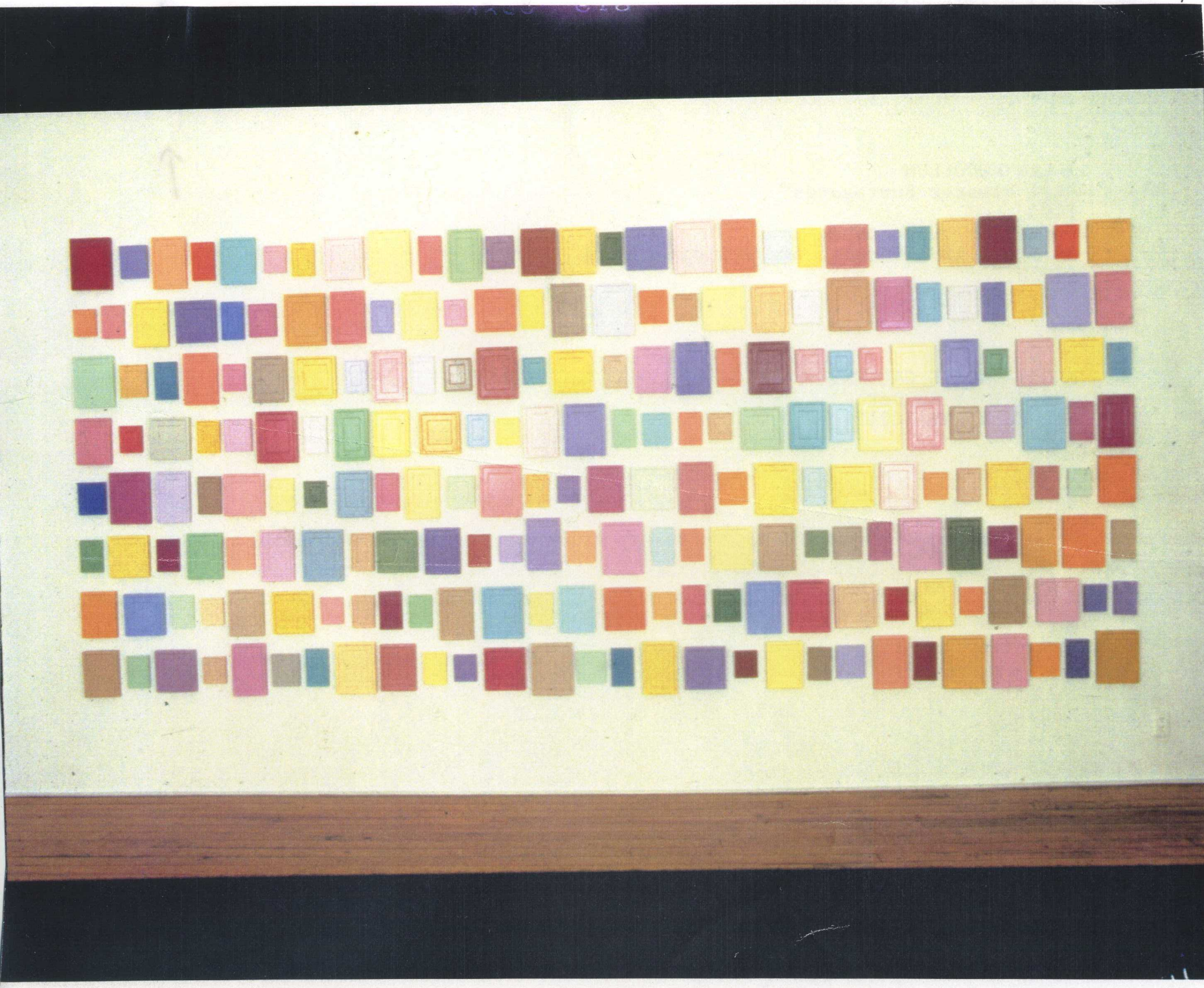
Copyright © 1987
Andrea Fraser
and Institute of Contemporary Art
University of Pennsylvania
ISBN 0-88454-041-3

Design: William Longhauser
Typography: Duke & Company

Allan McCollum

LOST OBJECTS

TOP ↑



ALLAN McCOLLUM; Surrogates, 1979-84: installation: artists studio, 1980, New York City.

